

E—The first thing that I thought when I saw the announcement for your opening on Monday night was that there was going to be a big debate and I wondered what was going on.

R—Well, you missed the crucial word, in the notice, which said to view the great debate. The Great Debate to me is a singular thing, it is always a central issue in my work, the dialogue between opposites; and that is 'The Great Debate,' the great human debate and as my work reflects that condition I thought I would use it as a title for the whole show. Debate need not be a verbal thing; this is a visual debate.

E—A debate between what?

A—A debate between opposites.

E—Within the work?

A—Within the work, it is a dialogue between opposites.

E—A dialogue between each piece?

A—No, Sometimes it is a dialogue between each piece, sometimes it is happening within the piece; it is always happening to some extent within the piece. But often when they take their individual form they come out as an emphasis of one particular quality. For example, some pieces come out as rational progressions. That is an emphasis in that direction, not an exclusion of arbitrary factors, whatever that might mean. Some of them are quickly resolved, the circle piece was very rapidly resolved. So they start from the same base, and then take off in their own direction, and I just see myself interjecting at some point, sometimes direction, picking alternatives; and sometimes a piece just evolves like that. A lot of them have to do with processes, you know, the way of making a circle. The complete circle is the beginning. I know how to make the circle, but in the actual event of making it, that gives you a clue, it again reinforces how it is made, and you investigate that. Work, as an artist, is investigating your own ideas in your work, so it is a process, a dialogue between consolidation and invention. Between things you know for certainty and things you are finding out, and that is what gives it the excitement. Mondrian called it 'Dynamic Equilibrium,' other people call it 'tension' and other artists have described it in other ways. It comes up in any investigation, whether it is a scientific one or a philosophic one. It really does come up over and over again.

E—So you take a point or a base, and it evolves from that?

A—Yes, and the base goes back into my own history; this is why I say I am an artist with one idea, the central concern of trying to find out about this relationship between opposites. A very famous quotation says, 'We go to extremes in order to understand the center,' and I believe that when you get towards an extreme, it informs you about the other end of the scale. You have no idea of minuteness unless you have some idea of massiveness.

E—But where do you start on the scale? Do you start in the center and work to the extremes or start at the extremes and go to the other extreme, or bypass the center?

A—Well, again, it is 'to'ing and 'fro'ing, and it is important that that position where things do crossover . . . I have been working on this idea since 1962 and I have made a quotation there where I state that the gap between extremes is infinitely small but infinitely deep and that was an early attempt at trying to define what that situation was. But now I see it much more as a paradoxical one and one which is not open to easy solution, but see the whole thing as an event happening consecutively.

E—How do you select your ideas as starting points?

A—Do you mean 'pick a theme?' I don't pick themes. The whole of my work is a parallel, a metaphor, of my understanding of the human condition.

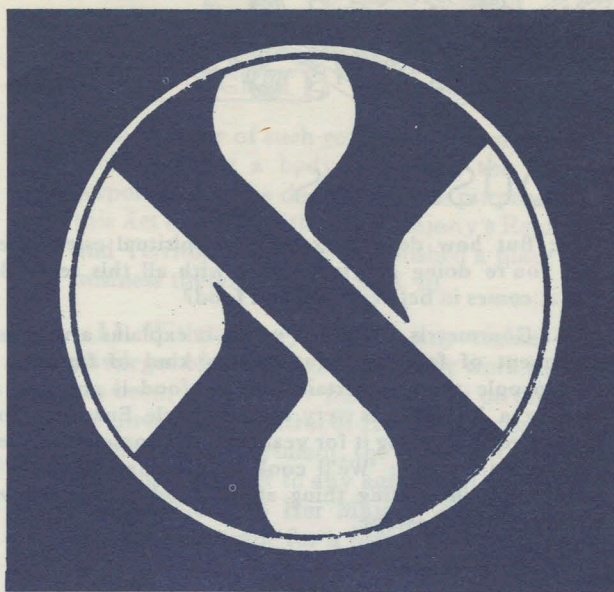
E—It is an abstract?

A—Yes, it is an abstract.

E—A visualisation?

A—Yes, but not in any direct way because sometimes you can get analogies which seem to have a very close connection with it. I see my things almost as figurative objects in the range in which they occur. In the same way that when you look at a figure it is enormously diverse with fantastic extremes just in the mechanics and the way that it is made; and certainly visually it is very extreme and yet it has a sense of unity and I would try to make those direct connections as a metaphor. My work would have to be about that range, not about something simple. I could be selective. I could make work that eliminates half the universe, quite easily; but I can't do that, because I recognize, when I am being rational, that there are parts of me that are not rational, which are a complete mystery. That is why I call myself a Totalist, because it deals with my total understanding of what I am and what I believe.

E—Are you playing the rational against the irra-



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TERM OF COPYRIGHT

5. The term for which copyright shall subsist shall, except as otherwise expressly provided by this Act, be the life of the author and a period of fifty years after his death. R.S., c. 55, s. 5.

6. In the case of a literary, dramatic or musical work, or an engraving, in which copyright subsists at the date of the death of the author or, in the case of a work of joint authorship, at or immediately before the date of the death of the author who dies last, but which has not been published, nor, in the case of a dramatic or musical work, been performed in public, nor, in the case of a lecture, been delivered in public, before that date, copyright shall subsist until publication, or performance or delivery in public, whichever may first happen, and for a term of fifty years thereafter, and the provisions of section 7

WHAT'S YOUR FAVOURITE MEDIUM AND WHY?

CLAY - BECAUSE YOU CAN DO ANYTHING WITH IT & MAKE IT LOOK LIKE ANYTHING.

Clay - I find stimulation the driving force to my physical expressions in my art or screwing.

I DON'T HAVE ONE.

air - cause it keeps me going - space-age

Clay - it absorbs the Creativity of the Creator (plaster sucks)

- Clay - it's easy to manipulate!

Genro because!

Film - presents a change (besides someday you could be famous - McHaren watch out!)

tional and the irrational against the rational? A—I don't play them against, I try to bring them together because, for me, they exist the one with the other; and that is a paradoxical situation. We tend to try to make them separate.

E—How does one locate, or identify the rational in some of your pieces? Are they submerged or can you say this is rational or that is irrational?

A—I think the grids themselves are a simple rational thing. They are intervals of the same quality and the piece I call Primary Sequence, which is the primary colours plus black and white, in sequence they change about, and they are formed in a very rational way. But I would be compelled not to leave that on its own, but in that linear expression of bringing opposites together it has to be contained within a thing which contains things which are not of that character.

relating to the reproduction of a published work, after the death of the author, in the case of works mentioned in this section, apply as if the author had died at the date of such publication, performance or delivery in public as aforesaid. R.S., c. 55, s. 6.

7. (1) After the expiration of twenty-five years, or in the case of a work in which copyright subsisted on the 4th day of June 1921, thirty years, from the death of the author of a published work, copyright in the work shall not be deemed to be infringed by the reproduction of the work for sale if the person reproducing the work proves that he has given the prescribed notice in writing of his intention to reproduce the work, and that he has paid in the prescribed manner to, or for the benefit of, the owner of the copyright, royalties in respect of all copies of the work sold by him, calculated at the rate of ten per cent on the price at which he publishes the work.

(2) For the purposes of this section, the Governor in Council may make regulations prescribing the mode in which notices are to be given, and the particulars to be given in such notices, and the mode, time, and frequency of the payment of royalties, including, if he thinks fit, regulations requiring payment in advance or otherwise securing the payment of royalties. R.S., c. 55, s. 7.

8. (1) In the case of a work of joint authorship, copyright shall subsist during the

SPECIAL WOMEN'S ISSUE

ANYONE INTERESTED IN CONTRIBUTING TO A SPECIAL WOMEN'S ISSUE OF THE X - PLEASE GET YOUR OPINIONS, GRAPHICS, PHOTOS, ETC., TO THE WOMEN'S COMMITTEE MAIL SLOT IN THE MAIN OFFICE BY APRIL 8TH, OR LEAVE THEM AT THE X OFFICE IN THE HELEN PITT.

life of the author who dies last and for a term of fifty years after his death, and references in this Act to the period after the expiration of any specified number of years from the death of the author shall be construed as references to the period after the expiration of the like number of years from the death of the author who dies last, and in the provisions of this Act with respect to the grant of compulsory licences a reference to the date of the death of the author who dies last shall be substituted for the date of the death of the author.

(2) Authors who are nationals of any country that grants a term of protection shorter than that mentioned in subsection (1) are not entitled to claim a longer term of protection in Canada. R.S., c. 55, s. 8.

9. The term for which copyright shall subsist in photographs shall be fifty years from the making of the original negative from which the photograph was directly or indirectly derived, and the person who was owner of such negative at the time when such negative was made shall be deemed to be the author of the photograph so derived, and, where such owner is a body corporate, the body corporate shall be deemed for the purposes of this Act to reside within Her Majesty's Realms and Territories if it has established a place of business therein. R.S., c. 55, s. 9.

10. The term for which copyright shall subsist in records, perforated rolls and other contrivances by means of which sounds may be mechanically reproduced shall be fifty years from the making of the original plate from which the contrivance was directly or indirectly derived, and the person who was the owner of such original plate at the time when such plate was made shall be deemed to

CON'T ON
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So it is a poetic relationship. 'Libation' is a more obvious one, being just a pouring over of stuff to build up. That is like an act of libation which is countered by the circle which is a straight form of a rational idea, very preconceived. One has to allow the other. They exist because the other exists.

Totalism

—This interview continues in the last issue



FOOD CONSCIOUSNESS

AND THEN THERE WAS FOOD . . .

And now there is Colin Shatz. A cultivator of the palate, a cultivator of himself, a cultivator of people into what he calls 'synergy'. Well, enough to arouse my interest. Enough for him to make me feel food and make me see food (with a pinch of salt) . . .

A conversation with Colin Shatz by Ed Ivsins for the 'X'.

Ed Ivsins: Okay, so how did you start into food? Are you a gourmet chef? A food artist?

Colin Shatz: Well, basically I am a person, just another person trying to get something going. So I really don't consider myself a food artist, a chef, or anything else. Just someone who's trying to get something happening, something a little bit different, something new.

EI: Get away with the labels and that sort of thing?

CS: Right, and ah, so I happen to know, I've put a lot of study into food.

EI: So I guess food is the thing you're using to relate to the world; eating and making events?

CS: Well, food has gone under a sort of sad turn of affairs. We've been faced with this totality of fast food, hamburgers and french fries and we've lost a very beautiful art.

EI: But was it ever an art?

CS: Oh yes. I really do feel that at one time it was considered more of an art than just a total culinary type of activity. I mean you go back into history and you look at all these different kings and queens that we have in Europe and so forth, like Louis the Fourteenth. I mean he was so demanding with his chefs, creating new dishes, that if they didn't create something that was better and newer than the night before, that was the end of their life.

EI: Really?

CS: That was it. But I don't really consider myself a chef though. There was a time when I sort of did. But now I am a person and I am trying to get something going and there's a lot of different kinds of art. It seems that we're in an age where we're trying to bring a lot of things together and that's sort of what I am trying to do. Just bring a lot of art together; this word 'art' covers an incredible amount of activity.

EI: It seems like back then chefs would want to make something that was perfect and fantastic. Doesn't it happen anymore or is it that people have lost interest in food as an attitude?

CS: Well, there's still many many great chefs. Un, Escoffier who was considered in France as the king of chefs for his whole lifetime and still is considered the master of cookery. He organized cookery, right, he took all of Europe and sort of classified the cookery into orders, so it could be categorized and so forth. And there's still many chefs around who were apprentices to Escoffier and they're incredible in what they can do. Ah, what I don't accept is two things: one, their coming from a very culinary background which is a totality of food; you know, they don't think much further than that, they don't think of other things which could be brought into it. So you have these very classical approaches to food. And I mean it's beautiful, yet we've passed that era. We're rooted in that era, but we're trying to do something more contemporary to what's going on now and how we feel now. To me it's what gets the blood running.

EI: What makes a plate of food classical?

CS: Okay, well there's classical procedures. Let's use painting for example. We still mix paints very much in the same fashion they did fifty or sixty years ago. There's really not much difference. Um, the approach to how you make sauce. You can look at sauce, there's like over a thousand different kinds of sauce, there's over five hundred different colours of sauce, you can almost look at this as paint. The same kind of procedure goes about to make that same kind of paint also.

EI: Do you think food has gong through the same kind of phases that painting went through?

CS: Not really.

EI: But could you make a surrealist dish though?

CS: Oh yes, and that has been done.

EI: How?

CS: A very surreal type of dinner? Well, I would use a combination of mirrors, different kinds of food. A lot of making of food is almost like embalment, it's sort of very interesting. You can look at it in so many different ways: spiritually, erotically, sensually or in a very aesthetic way. But if you look at how funny it is, whether it's vegetable or animal, it's still a living thing that we've taken and prepared. You take this living matter, you pick the fruit, or kill this particular animal and you have this sort of dead thing, but it's still alive because it's there in front of you and it's whole molecular structure is still going on. And then you prepare it, and then you eat it; you can almost look at it with the Christian idea of eating the body and drinking the blood of Christ, in a very spiritual aspect of it.

EI: But how do you create that spiritual essence, even if you're doing gourmet, what with all this technology that comes in between you and food?

CS: Gourmet is a horrible word. It explains a very small segment of food preparation. It's kind of funny, a lot of people think a certain kind of food is gourmet and really a lot of it is very country style European food. They've been doing it for years, it's just somebody coming along and saying: 'We'll cook it in our restaurant!' But the most interesting thing about food is that it's your truest form of escape.

EI: Escape?

CS: Escape. I mean in the sense that okay, you can smoke pot, or drink alcohol; and you never really escape your situation. But when you eat and when you get into eating; like if you've had a really bad day and you sit down to a good meal; that day disappears all of a sudden. There's a moment when your concentration goes to one thing and that's feeding yourself. And there's not much else happening. Even your conversation will change, you start talking about something else besides your bad day.

EI: How does that happen when most people don't have time to prepare food? I mean with all this fast food.

CS: I think that's a fallacy whether people have time to prepare food or not. The fast food syndrome has almost swallowed us, you know, and we've been sort of encompassed. And sometimes fast food is excellent. I mean, if you're going to go and have a MacDonalds burger, go and have it and enjoy it. Take that burger, sit down on the curb, put your feet in the gutter.

EI: Treat fast food as an escape?

CS: Oh yeah, you gotta make it into something. I mean fast food is horrible, it's greasy, healthwise it's usually no good for you. So you have to get into that whole atmosphere. But, like, a lot of people sometimes ask me: 'What do you eat?' And I think that one of the things that is lost to us through the fast food system is the idea of simple taste. For the amount that you spend at some quick restaurant, you can go and buy a loaf of bread, some cheese, a nice hunk of Bavarian sausage, a couple of radishes, a little bit of butter and you have a much more substantial meal going for you, and something that will please you. Or just to eat romaine with nothing on it, or just a few leaves of romaine and a little bacon and a bit of onion on some buttered bread.

EI: How do you go about cultivating a simple taste?

CS: Well, the next time you go have a hamburger, buy something new, and you start buying new things. I mean, how do you cultivate life? You try something new, everyday.

EI: You think you can tell a lot about a person by the way he eats?

CS: Oh yeah, sure. I could to an extent. You know, if you have the food and a black piece of paper and I can't see the person's face, and their eyes, and their mannerisms, so It's to an extent. Yeah I love to watch people. That's part of the whole thing, being sensitive.

EI: What about taking certain groups into consideration?

CS: Oh very much so. It all depends, it's really a hard question to answer. I mean, like, to do any kind of menu, I am definitely trying to get away from restaurant menu.

EI: Into improvisation?

CS: Yeah, into more of an improvisation and bringing it up into some kind of contemporary form.

EI: Ah, performance art.

CS: To some extent. But that's a new word we have going around, performance art.

EI: But what does it mean.

CS: Yeah, right. It means that if you get up in the morning like a cat, you're sort of doing it. Wake up in the morning like a cat, very slowly, you know, you stretch your legs, and you open one eye and you sort of look around and then you open the other eye and if you can continue your morning like that . . .

EI: Like a dance . . .

CS: Yeah, well if you're walking on thin ice, you might as well dance.

EI: (laughs)

CS: All these words clambering out of his head. Really Ed, and I really think you should put this in your interview. I really think you should interview yourself.

EI: Why?

CS: Why? Because I think if the interviewer interviewed himself, he should really learn so much.

EI: How do you mean 'interview himself'? Anyway I usually do it in a diary.

CS: But I was just thinking how interesting it would be to have two chairs and you could switch chairs in this interview of yourself.

EI: Hmm, Have you ever had an interview with food?

COMPUVERSATION

What is art?

I CAN'T SAY FOR SURE

Is it a religion?

ABSOLUTELY

Why?

BECAUSE THERE'S NOTHING BETTER

If it is a religion, what are some of the rituals?

COULD YOU REPHRASE THAT QUESTION PLEASE

I said, if art is a religion, does it have rituals?

COULD YOU REPHRASE THAT QUESTION PLEASE

Are there artistic rituals?

DEFINITELY NOT

Is it not a religion then?

DEFINITELY NOT

Why did you previously say it was a religion?

BECAUSE. JUST BECAUSE

Wjat is an artist?

COULD YOU REPHRASE THAT QUESTION PLEASE

What is a technocrat?

ASK THE PERSON BESIDE YOU

What is a computer?

I CAN'T SAY FOR SURE

Is it a tool?

DEFINITELY NOT

Is it just a machine?

POSSIBLY

Is it organic?

DEFINITELY NOT

What is an artist?

I'M NOT GOING TO ANSWER SUCH A STUPID QUESTION

This is a serious question: What is an artist?

COULD YOU REPHRASE THAT QUESTION PLEASE

This is not a serious question: What is an artist?

COULD YOU REPHRASE THAT QUESTION PLEASE

Will art gallerys be obsolete?

ABSOLUTELY

Why?

BECAUSE THERE'S NOTHING BETTER

Can you give me information on computer art?

DEFINITELY NOT

Please?

COULD YOU REPHRASE THAT QUESTION PLEASE

Does your secondary storage provide information on art?

ABSOLUTELY

Who is Michael Snow?

YOUR GIRL FRIEND

What is a photograph?

I CAN'T SAY FOR SURE

Do you like photographs?

DEFINITELY NOT

Are photographs funny?

POSSIBLY

Are they silly, meaningless?

POSSIBLY

Possibly?

COULD YOU REPHRASE THAT QUESTION PLEASE

What is a question?

I'M NOT GOING TO ANSWER SUCH A STUPID QUESTION

What is a stupid question?

I CAN'T SAY FOR SURE

What do you mean by sure?

I'M NOT GOING TO ANSWER SUCH A STUPID QUESTION

But what is a stupid question?

COULD YOU REPHRASE THAT QUESTION PLEASE

What does rephrase mean?

I CAN'T SAY FOR SURE

Is this not fun?

ABSOLUTELY

You really enjoy talking to me Don do you not?

COULD YOU REPHRASE THAT QUESTION PLEASE

Sorry, I mean you really enjoy talking to me do you not?

COULD YOU REPHRASE THAT QUESTION PLEASE

I can outwit you

COULD YOU REPHRASE THAT QUESTION PLEASE

Could you rephrase that question please?

DEFINITELY NOT

Shut-up! Bye

COULD YOU REPHRASE THAT QUESTION PLEASE

Bye

COULD YOU REPHRASE THAT QUESTION PLEASE

I have a problem, do you?

COULD YOU REPHRASE THAT QUESTION PLEASE

BYE

STOP

BYE

0062 MINUTES OF TERMINAL TIME



Student Society News

Student Society Meeting of Wednesday, March 26th
(These meetings are held every Wednesday afternoon at about 4:30 at the Helen Pitt Gallery. All students of the Emily Carr College of Art are members, and entitled to attend.)

A very strange thing happened. There were more than six people in attendance! However, since the Society has no Secretary, no records were kept. (Keeping notes is so arduous.)

Ken Pattern told us he had submitted four questions to Robin Mayor, who is considering them and will respond, hopefully this week. The questions regarded: 1) the opening hours of the new school, 2) the present stand on the issue of the college becoming a degree granting institute, 3) the status of the store in the new building, and 4) what the student/faculty gallery will be.

He also asked the Society these questions and received these answers: The Gallery will be set up in a large interior space of the new tin shack known as the Concourse. It will be operated by a committee composed of both faculty and students. The purpose of this gallery will be to show work of quality by students and faculty as well as presenting shows of an educational nature. This proposal was presented to the Dean's Committee on March 20th, accepted, and passed on to the Program Advisory Committee.

The proposal put before the Dean's Committee on March 20th regarding the store was also passed on to the Program Advisory Committee. It proposed that the store be a non-profit (co-operative) organization, which will carry only goods for resale. Membership will be limited to students, faculty and administration. It was also proposed that a manager be hired as of November 1, 1980, and the store will be open as of January 1, 1981.

Ken was also concerned about student representation in matters relating to the professional gallery, and it was agreed that Gordon Moore should bring this topic up at the next Program Advisory Committee meeting.

Compilation of the faculty evaluation forms will begin this week, so that they will be ready for publication, hopefully, before the end of April. Estimated cost of printing is \$2,400.

Michael Lawlor

The Concourse Gallery

Okay first look at the picture. This space is the Concourse Gallery — the internal college gallery for E.C.C.A. students and faculty. It consists of 3 areas: the Main Floor, the Mezzanine, and an area off the Mezzanine at the front of the second floor. There are hanging rails for pictures and trac lighting along the walls. There are the school's sculpture stands that are currently at the Pitt. There is a section of wood floor on the Main Floor for Dance and Performance. In the future there will be facilities for video — black out drapes and such, and lockable glass cases for small sculpture.

The Concourse Gallery Committee decides policy and schedules shows. There are 2 faculty members, 2 students, the dean and Rick Robinson on this committee to date. Policy is pretty well decided for a start on the Concourse Gallery. Scheduling will involve reviewing proposals for shows and/or deciding on invitational shows such as themes, work in progress, departmental shows etc., and handing out time slots. Each show will be run by a working party of the people who are in it — supervised and assisted by Rick Robinson and a student from the Curatorial Programme.

Those who can participate in the shows in the Concourse Gallery are current students and faculty in the college. A proportion (like 80% student/20% faculty) was banded about but never written down. An exception in the first year will be that 1980 graduates will be able to apply for shows since the Grad Show will only give them an opportunity to show one or two pieces.

Forms will soon be ready to apply for shows in the concourse. Shows applied for by students must have a faculty sponsor. Show proposals for Fall, 1980, will be accepted after April 30th, and proposals for Spring '81 must be in by November 2, 1980.

Bill Rennie

AN INTELLECTUAL JOKE

Two men got on an airplane, a large passenger plane, one man a cheese salesman with a case of samples and the other a dog fancier with a St. Bernard. The plane took off before it was noticed that the Bleu cheese samples made a terrible stink; as did the wet dog. The cheese salesman started to berate the dog fancier, blaming him for the odour; and the dog fancier started to yell at the cheese salesman for the same reason, but blaming the cheese for the suffocating smell. They almost came to blows before the stewardess grabbed them both by the ear and told them that she would solve the problem. And she did. She threw the dog and the cheese samples out the door.

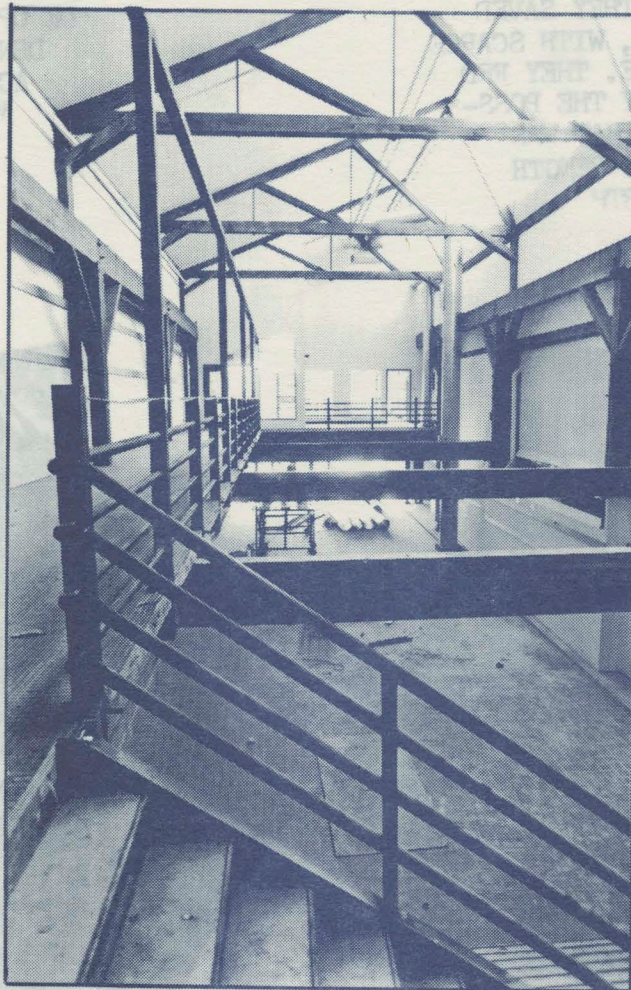
Meanwhile, a few thousand feet lower down, Pat and Sam were flying along in an old putt putt pre-war two seater biplane. Suddenly Pat turned around to Sam and said, "You won't believe this! B-but do you know what I just saw? Flying through the air? A dog! A bloody St. Bernard! An. . . And do you know what it had in its mouth? A brick!

FROM PAGE 1

be the author of such contrivance, and where such owner is a body corporate, the body corporate shall be deemed for the purposes of this Act to reside within Her Majesty's Realms and Territories if it has established a place of business therein. R.S., c. 55, s. 10.

11. Without prejudice to any rights or privileges of the Crown, where any work is, or has been, prepared or published by or under the direction or control of Her Majesty or any government department, the copyright in the work shall, subject to any agreement with the author, belong to Her Majesty and in such case shall continue for a period of fifty years from the date of the first publication of the work. R.S., c. 55, s. 11.

The concourse in the 'Tin Shack.'



Picture by Dave Cran

The opinions expressed in this newsletter are not necessarily those of anyone except the writer.

The Helen Pitt Gallery has survived another year — more than survived — even lived a little! There were a lot of good shows, a few rather disorganized shows and a couple of exceptional shows.

The Pitt sponsored some contributions to Vancouver's cultural scene — Openings ranged from drunken brawls to boring soirees, exciting parties attended by the police (among others) and musical happenings featuring jazz, accapella, new wave and punk.

The place was utilized as a meeting and office space for the Student Council, Student Newspaper and the Helen Pitt Committee. As well as student shows; critiques and lectures were held — photo sessions, dance rehearsals and puppet show practices took place and on one eventful Sunday the Gallery was turned into a movie lot as a Simon Fraser film crew used the Pitt as a backdrop for a student film.

For myself and others all this was an excellent learning experience; a good opportunity to realize what goes into the running of a gallery — from writing invitations to washing floors on opening night. Perhaps not enough people benefited from the events described but I feel that there will not be too many complaints from the people who did participate in the Helen Pitt 'festivities'. Posters and leaflets were distributed during the year requesting contributions in the form of ideas for shows, performances, 'happenings', whatever; and the Helen Pitt Committee was very open to almost anything.

I feel that the so-called 'stigma' of being a student gallery gives us the freedom to explore, initiate, and develop different ideas. A recent blurb in the West Ender pretty well said it all for me: "The Helen Pitt Gallery — Often Surprising."

Stan Leak
Co-ordinator
Helen Pitt Gallery

Opinion

There ought to be a Better Way Department.

Do any of you grads find the one person adjudication (for all media) of the Helen Pitt Graduate Award Exhibition a little peculiar? Lots of questions arise. Such as who chooses the adjudicator? What are the criteria for the choice, and who decides the criteria? Perhaps a critical response is in order — one in which aesthetic consideration and 'good taste' are not necessary criteria.

Susan Handwerker

This is a letter in response to a complaint from Lorraine Chung about me complaining. So, just to bitch some more: I consider Lorraine's letter a personal attack and I immediately attack back on a personal level.

There are certain things I like to do; and yes, even think I'm good at. I am pragmatic. I like working with things — like institutions (physical) and I do feel this one is inexplicably tied to the "Potential Minds" in it. I would like the institution to function in better harmony with those potential minds and therefore I would like to see the facilities more accessible. I'd like to see them open 24 hours a day. Other people don't; people who really have the say, and I've named them.

I am cynical. (An understatement, some would say). I don't completely distrust the people who run this school. (I do basically trust people.) But they need watching and checking. "Absolute Power Corrupts Absolutely" seems appropriate here. I am not employed by this place and I am in a unique position to exercise vocal criticism as a result. As Are All Students. I do it. I am trying to make this place better the way I see it. That's all I can do; and I do it a lot better (or more) than most in this school.

Oh yes, I also don't like to be criticized. I'm trying to do something for students here; and really nothing depresses me more than sheeplike complacency that says we should take what we are given and be thankful. I may criticize "characteristics" of certain administrators but I despise the sentiment you argue from Lorraine.

Bill Rennie

As for him being cynical; definitely an understatement, but I do not think that this represents the majority opinion of the students at ECCA, (maybe apathetic is more appropriate — let me know).

N.B. I find it hard to justify printing this 'catty' comment but feel that the Student body should take it as an indication of just where your leader, Bill Rennie, President of the Vancouver School of Art Student Society, and co-ordinator of the Helen Pitt Gallery, is coming from.

Michael Lawlor

The Concourse Gallery — A Personal View

Remember it's a hallway meant for traffic and, incidentally, Art. The facility has plants, trees, seating, big pipes, beams, and the grand staircase of the Palace of Fine Art reworked in high tech. Sound full? It is. And that's just the 1st Floor. Upstairs had promise — quieter. A long mezzanine and a fair sized (30 x 30) room looking over the main floor. But lo! A wall appears cutting the square in two — one an L-shaped hall and a small store room. This is the most ridiculous storage space I've ever seen — One side has a balcony; the other, big windows. (Have you ever heard of near storage?) It cuts up the most potentially useful gallery space in the concourse area.

Insurance and security are "negotiable" which means no one knows what is going on with this. Who's going to insure stuff in a place so public? At night the school will have a security guard, and also supposedly a security monitor (read \$3.00/hour) to watch the concourse. (Expect union problems).

The Concourse Gallery is the dean's baby. Part of the public face of E.C.C.A. Art as P.R. He doesn't like criticism of the Concourse Gallery — he tells committee be damned — all the major decisions were made and presented by Tom Hudson. That's why I'm writing this. He has to listen to 400 copies. I wrote last year of the Concourse Gallery as a hallway which will have plants and paintings decorating it. Now it's about here and the place is better than I expected. And it and all the concourse is better than the Pitt, but not much.

The only real gallery space in the school is for outside shows. I can and have used untold snide cracks, but the fact is this is a needed space for learning and I wouldn't have the world class gallery taken away for students. Also let me say: Tom Hudson worked hard to milk the Concourse Gallery out of hallways (Fire Inspectors) and it is an attempt. But it's not good enough — I'm sorry. And don't tell me about when you went to art school you never had anything as fabulous as the Concourse Gallery. My parents were brought up in the Depression and I'm tired of being told to be thankful.

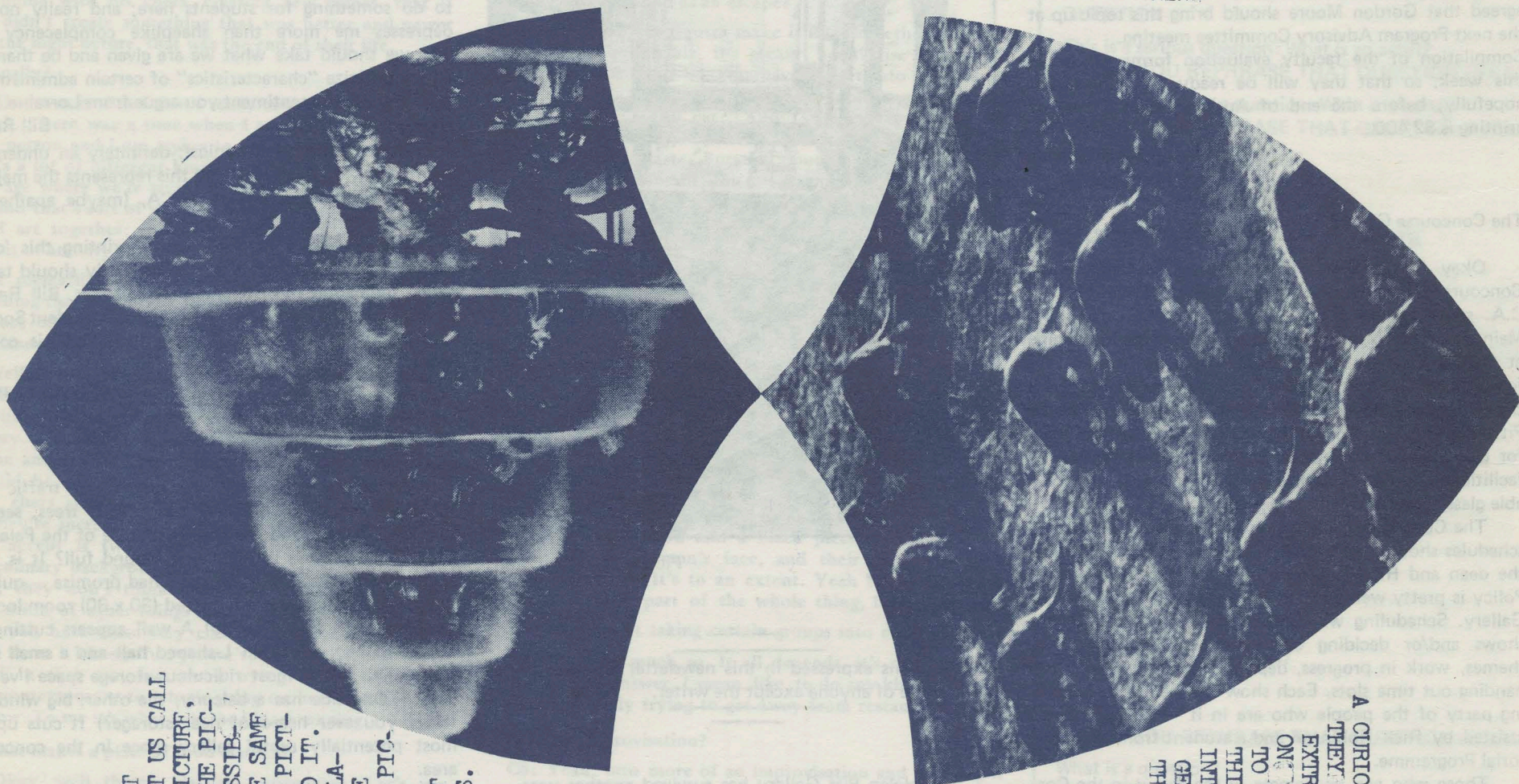
Bill Rennie

Editor's response: As to whether Bill has named them or not I cannot say: I do know that more than one simple consideration is involved in this question. Staffing, student needs, and wants, have been considered; along with the various economic factors that also influence decisions of this nature.

EXACT EXALT EXAMPLE EXASPERATE EXCEED EXCEPT EXCISE EXCLUSIVE EXCRUCIATE EXEMPT EXHAUST EXILE EXIST EXPLAIN EXPRESSION
DON'T START HERE BUT IT SEEMS AS THOUGH WE HAVE ALWAYS BEGUN AT THE BEGINNING DON'T START HERE WE ALWAYS START HERE

LIKE
SOMEONE GATHER-
ING A QUICK POSY: SO
CHANCE HERE IS HASTILY APPA-
NGING FACES, WIDENS AND THEN CONTRACTS
THEIR INTERSPACES, SEIZES TWO DISTANT, LETS A NEARER GO, DROPS STANDS BESIDE HIM WHEN HE'S SQUEEZING THROUGH THAT IMAGE
THIS FOR THAT, BLOWS WEARINESS AWAY, REJECTS, LIKE WEED, A
DOG FROM THE BOUQUET, AND PULLS HEADFOREMOST WHAT'S TOO
LOW, AS THOUGH A MAZE OF STALKS AND PETALS, INTO VIEW, AND
BINDS IT IN, QUITE SMALL, UPON THE HEM: STRETCHES ONCE
MORE TO CHANGE AND SEPARATE, AND JUST HAS TIME, FOR ONE
LAST LOOK AT THEM, TO SPRING BACK TO THE MIDDLE OF THE
MAT ON WHICH, IN ON SPLIT SECOND AFTER THAT, THE
GLISTENING LIFTER'S SWELLING HIS OWN WEIGHT.
THIS IS THE CREATURE THERE HAS NEVER BEEN. THEY NEV-
ER KNEW IT, AND YET, NONE THE LESS, THEY LOVED THE
WAY IT MOVED ITS SUPPLENESS, ITS NECK, ITS VERY
GAZE, MILD AND SERENE. NOT THERE BECAUSE THEY
LOVED IT, IT BEHAVED AS THOUGH IT WERE.
THEY ALWAYS LEFT SOME SPACE THEY SAVED
IT LIGHTLY REARED ITS HEAD, WITH SCARCE
A TRACE OF NOT BEING THERE. THEY FED
IT, NOT WITH CORN BUT ONLY THE POSS-
IBILITY OF BEING. AND THAT WAS
ABLE TO CONFER SUCH STRENGTH
ITS BROW TO PUT FORTH
A HORN ONE HORN
WHITELY IT
STOLE

UP
THERE'S
THE IMAGE OF A
WORLD WHICH GLANCES ARE
ALWAYS RE-ESTABLISHING AS TRUE.
AT TIMES, THOUGH, SECRETLY, A THING ADVANCES AND
HE SO DIFFERENT, DOWN BELOW; NEITHER EXCLUDED NOR INCORPO-
RATE, AND SQUANDERING, AS IN DOUBT, HIS TRUE ESTATE UPON
THAT IMAGE HE FORGETS, ALTHOUGH HE STILL KEEPS PUSHING
SO PERSISTENTLY HIS FACE INTO IT, ALMOST WITH BESEECH-
ING, SO CLOSE TO COMPREHENSION, NEARLY REACHING, AND
YET RENOUNCING: FOR HE WOULDN'T BE. WHY DID YOU NOT
WAIT TILL THE DIFFICULT GETS QUITE UNBEARABLE: UN-
TIL IT TURNS, AND IS SO DIFFICULT BECAUSE SO REAL?
THAT WAS PERHAPS YOUR NEXT ALLOTTED MOMENT; IT MAY
PERHAPS HAVE BEEN TRIMMING ITS GARLAND: AT THE
DOOR YOU SLAMED FOREVER. OH THAT PERCUSSION,
HOW IT PENETRATES, WHEN SOMEWHERE, THROUGH
IMPATIENCE'S SHARP DRAUGHT, SOMETHING WI-
DE OPEN SHUTS AND LOCKS ITSELF! WHO CAN
DENY ON OATH THAT IN THE EARTH A CR-
ACK GOES SPRINGING THROUGH THE HE-
ATHY SEED? WHO HAS INVESTIGATED
IF TAME BEASTS ARE NOT CON-
VULSED WITH A SUDDEN
LUST FOR KILLING WHEN
THAT JERK SHOOTS
LIKE LIGHT
NING



REGARD TO A VANISHING POINT THE SCALE COULD BE SEEN AS LARGE AND CUMBERSOME DON'T START HERE WE ALWAYS START HERE LET'S
FIND SOMEWHERE ANOTHER ROUTE AROUND IT MUST BE HERE DON'T START
A PICTURE
IS A FACT. THE
FACT THAT THE ELEMENTS
OF A PICTURE ARE RELATED TO ONE
ANOTHER IN A DETERMINATE WAY REPRESENTS THAT
THINGS ARE RELATED TO ONE ANOTHER IN THE SAME WAY. LET US CALL
THIS CONNECTION OF ITS ELEMENTS THE STRUCTURE OF THE PICTURE,
AND LET US CALL THE POSSIBILITY OF THIS STRUCTURE THE PIC-
TORIAL FORM OF THE PICTURE. PICTORIAL FORM IS THE POSSIB-
ILITY THAT THINGS ARE RELATED TO ONE ANOTHER IN THE SAME
WAY AS THE ELEMENTS OF THE PICTURE. THAT IS HOW A PICT-
URE IS ATTACHED TO REALITY; IT REACHES RIGHT OUT TO IT.
THE PICTORIAL RELATIONSHIP CONSISTS OF THE CORRELA-
TION OF THE PICTURE'S ELEMENTS WITH THINGS. THESE
CORRELATIONS ARE, AS IT WERE, THE FEELERS OF THE PIC-
TURE'S ELEMENTS, WITH WHICH THE PICTURE TOUCHES
REALITY. IF A FACT IS TO BE A PICTURE, IT MUST
HAVE SOMETHING IN COMMON WITH WHAT IT DEPICTS.
WHAT A PICTURE MUST HAVE IN COMMON WITH RE-
ALITY, IN ORDER TO BE ABLE TO DEPICT IT -
CORRECTLY OR INCORRECTLY IN THE WAY IT
DOES, IS THE PICTORIAL FORM. A PIC-
TURE CANNOT, HOWEVER, DEPICT ITS
PICTORIAL FORM: IT DISPLAYS
IT. A PICTURE REPRESENTS
ITS SUBJECT FROM A PO-
SITION OUTSIDE

IT

THOUSAND
A
LITTLE THINGS
TO REPORT, VERY STRANGE,
IN VIEW OF MY SITUATION, IF I
INTERPRET THEM CORRECTLY. BUT MY NOTES HAVE
A CURIOUS TENDENCY, AS I REALIZE AT LAST, TO ANNIHILATE ALL
THEY PURPORT TO RECORD. SO I HASTEN TO TURN ASIDE FROM THIS
EXTRAORDINARY HEAT, TO MENTION ONLY IT, WHICH HAS SEIZED
ON CERTAIN PARTS OF MY ECONOMY, I WILL NOT SPECIFY. AND
TO THINK I WAS EXPECTING RATHER TO GROW COLD, IF ANY-
THING. THERE SPRANG UP GRADUALLY BETWEEN THEM A KIND
INTIMACY WHICH, AT GIVEN MOMENT, LED THEM TO LIE TO-
GETHER AND COPULATE AS BEST THEY COULD. FOR GIVEN
THEIR AGE AND SCANT EXPERIENCE OF CARNAL LOVE, IT
WAS ONLY NATURAL THEY SHOULD NOT SUCCEED, AT THE
FIRST SHOT, IN GIVING EACH OTHER THE IMPRESSION
THEY WERE MADE FOR EACH OTHER. THE SPECTACLE OF-
FERED OF MACMANN TRYING TO BUNDLE HIS SEX IN-
TO HIS PARTNER'S LIKE A PILLOW INTO A PILLOW-
SLIP, FOLDING IT IN TWO AND STUFFING IT IN
WITH HIS FINGERS. BUT FAR FROM LOSING
HEART THEY WARMED TO THEIR WORK.
AND THOUGH BOTH WERE COMPLETE-
LY IMPOTENT THEY FINALLY SUC-
CEDED, SUMMONING TO THEIR
AID ALL THE RESOURCES
OF THE SKIN, THE
MUCUS,

LET'S PUT THAT ARGUMENT ASIDE AND CONTINUE REGARDLESS TAKING UP THE LINE OF THOUGHT THAT WE HAD GOING BEFORE CONTINUING

REGARDLESS A QUICK DIGRESSION ON FIGURE AND GROUND AND SOME

INTERACT INTERCEPT INTERCHANGE INTERCOURSE INTEREST INTERFERE INTERJECT INTERNAL INTERNATIONAL INTERPLEAD INTERSPACES
IDEA OF A HABITABLE CONTINUING SPACE THE GROUND IN RELATION TO THE FIGURE I DON'T THINK WE HAVE A REAL PERSPECTIVE IN